

GRADUATION
LINE

WITH
ONE

EYE
ON THE

HORIZON
IN THE

PIET ZWART
INSTITUTE
MASTER
MEDIA DESIGN &
COMMUNICATION:
LENS-BASED

WITH ONE
EYE ON THE
HORIZON

IN THE

GRADUATION SHOW 2011
PIET ZWART INSTITUTE
MASTER MEDIA DESIGN &
COMMUNICATION:
LENS-BASED
**WITH ONE EYE
ON THE HORIZON**

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graphic designer
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PIET ZWART
INSTITUTE
MASTER
MEDIA DESIGN &
COMMUNICATION:
LENS-BASED



**WITH ONE
EYE ON THE
HORIZON**



**GRADUATION
2011**

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INTRODUCTION

MASTER MEDIA DESIGN & COMMUNICATION: LENS-BASED

In September 2010 the new Lens-Based research and study programme started within the Media Masters at The Piet Zwart Institute. Now two years later the very first students from the Lens-Based programme make their graduation show.

When exploring, with TENT's Director Mariette Dölle and curator Willie Stehouwer, the possibilities of collaboration between TENT and the new study programme, we identified a number of questions that are core to the programme: why a specifically lens-based programme; what might it mean to be an artist making work with lens-based media; is 'lens-based' the definition of a medium at all?

In our discussions about the idea of medium specificity we quickly encountered a tension, a contradiction inherent in the area: all the work in this show existed first as code, progressively modified by complex technical processes, yet all the work is in conversation with visual traditions that pre-date digital media and constitute massive domains of endeavour and transmitted knowledge that fall under neither the cultural markers 'digital' or 'art'.

To make lens-based images as an artist is to accept that you must acknowledge the enormously powerful and broad, some would say swamping, legacies of lens-based image-making: commercial fiction cinema, 'art-house cinema', animated cartoons, documentary film and television, press and news photography, advertising photography – one could go on.

Lens-based media are the primary means of generating and reproducing images of all kinds in our culture: thus they are the privileged domains in which we must deconstruct, and possibly re-affirm, our faith in the possibility of images for our society.

Do we need more images? Are we addicted to images? Can we still use images, rather than let them use us or debase us?

¹
originally in *The Daily Practice of Painting: Writings 1962 – 1993*
Gerhard Richter
MIT Press 1995
Cambridge

Picturing things, taking a view, is what makes us human; art is making sense and giving shape to that sense. It is like the religious search for God. We are well aware that making sense and picturing are artificial, like illusion; but we can never give them up. For belief (thinking out and interpreting the present and future) is our most important characteristic.

Gerhard Richter 1962, *Translations in Richter* 858¹

Is it possible to see the critical deconstruction of images, the seeking of an understanding of the deep technical and historical basis of lens-based images, as also an affirmation of faith in the potential of the image?

In his seminal work *Towards a Philosophy of Photography* Vilém Flusser suggests;

The apparently non-symbolic, objective character of technical images leads whoever looks at them to see them not as images but as windows... ..Consequently they do not criticise them as images, but as ways of looking at the world (to the extent they criticise them at all). Their criticism is not an analysis of production but an analysis of the world.

This lack of criticism of technical images is potentially dangerous at a time when technical images are in the process of displacing texts – dangerous for the reason that the ‘objectivity’ of technical images is an illusion. For they are – like all images – not only symbolic, but represent even more abstract complexes of symbols than traditional images.²

Flusser goes on to argue that any given technical image derives from, and embodies, a highly complex conjunction of scientific knowledge and technical processes; and that without an analytical grasp of these underlying scripts one cannot be literate in technical images. To engage with the range of technical possibilities of lens-based imaging and the range of meanings so created – in a way that acknowledges the wide range of often complex technologies and virtuoso techniques that have been developed across both commercial and auto-nomous art practices – is to understand profoundly not just how lens-based images can be shaped to be reflexive and critical, but why they must be if we wish to participate in “picturing things, taking a view” in contemporary society.

If these questions form a series of pedal-notes to the research and study themes of the department, what you see in this exhibition are the particular research projects of individual students.

The work in the show variously responds to the current erosion of the clear distinction between cinema and photography, and works across the dividing line between moving and still.

²
Towards a Philosophy
of Photography
Vilém Flusser
translated
Anthony Mathews
Reaktion Books 2000
New York

Several of the works in the show, in particular work by TANJA DEMAN, ROELAND VERAART, and VINCENZO ONNEMBO engage with a long photographic and pre-photographic tradition of seeking the Sublime through the contemplation of landscape. This work all seems to intuit forces that essentially dwarf the human subject, and each finds that force residing in the landscape.

In the case of DEMAN and VERAART this traditional genre is estranged by the resolutely artificial and code driven formal means they employ: DEMAN’S collaging of moving images into multi-layered ‘moving photographs’ and VERAART’S construction of clearly synthetic CGI vistas that hovers between the landscape and bodyscape are both only achievable through harnessing the contemporary imaging technologies we are more used to seeing in the digital visual effects of commercial feature films, and applying them in pursuit of other ends.

ONNEMBO’S work falls within a different contemporary context, both the documentary and fiction he shows are part of a new wave of independent films shot with micro-crews and easily available digital stills cameras repurposed by the manufacturers to become movie cameras: a strategy that allowed him to shoot both documentary and drama as ‘no-budget films’ in the streets of Napoli. ONNEMBO’S works contemplate a landscape and cityscape he has left, his lyrical depiction of Napoli is perhaps most closely linked thematically to the work of ZAFER TOPALOGLU, while being quite distinct formally.

Both ONNEMBO and TOPALOGLU are constructing works that address displacement: the displacement of geographical movement, and the displacement of memory.

ONNEMBO strives to return and to some extent ‘remake’ his relationship with the country of his past, and the religious faith associated with it, through the lens of a camera. TOPALOGLU remains at a distance geographically and emotionally: creating a more caustic portrait of his ethnic, national and religious roots through the montaging of Turkish television’s children’s cartoons, news items, and popular adventure serials, and cutting them with images of globalised entertainment into a patchwork self-portrait.

Though TOPALOGLU addresses issues of the transmission of religious faith in his culture, he demonstrates a distinct lack of faith in the images generated by popular media forms. The dangers and pleasures of a faith in images is explored in an utterly secular context within CHRIS BARONAVSKI’S work *CURTAINS*.

CURTAINS is a meditation on the culture of bodybuilding and the construction of masculine selfimage. The work in particular focuses on the conditions within the online sub-culture of bodybuilding that precipitated the live webcam broadcast of the suicide of an African-American teenager to a baiting online crowd in November of 2008. This three-screen work combines several modes of imaging to articulate conflicting narratives: a combination of fly-on-the-wall documentary with lyrical slow motion single images that reflects the careful and considered use of the various possibilities of the new generation of video enabled digital SLR cameras to explore a multi-faceted subject.

In the same room as the screens of moving images showing us the self-display of bodybuilders are a series of self-portraits by MARLEEN LEUVERINK. At first working only with a mobile phone, creating snaps of herself in the manner of an indiscreet Facebook self-portraitist, LEUVERINK took the initial low-res images she created and re-created them with higher resolution cameras to allow them to be blown up into clouds of soft colour as large as commercial posters or a colour field painting. The effect of this scaling up of casual 'amateurish' intimacy is a disconcerting comment on the self-portrait as an icon in an era of frenzied self-presentation via omnipresent portable imaging devices and social media.

Some of the artists in the show cast a more introverted gaze, exploring images of solitude and silence, or seeking out the archaic roots of traditional instruments and music. FEMKE DE BRUIJN'S series of books is the result of a conscious averting of her eyes from the white noise of modern media saturated society, and a contemplation of quotidian details of daily life.

The form in which she presents her findings require a similar conscious and careful looking: a series of simply bound books in which the rhythms and configurations of the images shape and focus our attention on details and nuance.

YUKO UESU'S work perhaps spans the largest range of historical cultural forms of any work in the show. Having played the harp since she was five, her research project sought out, in a range of cultures, the archetypal sources of this most ancient of musical instruments: exploring the harp as a design built out of elements of the human body. Yet the manifestation of her research is the invention of a totally new instrument, and a presentation of it within a digital interactive projection allowing the viewer to 'play' images through her invented harp as a touch sensitive interface.

And finally, TIDDO ROOZENDAAL'S work is to a large extent embodied in the visual effects of other projects you view in the exhibition. His research project, to modify the technologies and working practices of industrial-scale digital visual effects for artist led, artisan scale projects, has led to collaborations with several of his fellow students, and exemplifies the fruitful crossover between modes of representation and working practices we believe lens-based image making can embrace.

The Lens-Based programme is enormously proud of the research work of our 'first generation' of students. It has been a privilege to travel alongside their very various paths of enquiry: paths that perhaps can be summed up by the famous formulation that Jean-Luc Godard borrowed from Truffaut:

Simon Pummell
COURSE DIRECTOR
MASTER MEDIA DESIGN
AND COMMUNICATION:
LENS-BASED

Cinema is spectacle – Méliès – and research – Lumière, I have always wanted to do research in the form of spectacle.



MEN BECOME GODS IN THE EYES OF EACH OTHER
René Girard

The stories of two young men who encounter the world of bodybuilding on their journeys toward self reinvention. The desire to succeed and find acceptance pushes them to new, bizarre, and sometimes dangerous directions.

I meet with the family and friends of Abraham Biggs, Jr. of South Florida, a 19 year old man who committed suicide before a crowd of hectoring internet trolls in November of 2008 after experiencing abuse on the popular web forum Bodybuilding.com (which is the largest such web community, as well as the largest online retailer of sports supplements).

3-SCREEN
DOCUMENTARY
INSTALLATION
RESOLUTION
1920 X 1080
STEREO
DURATION
VARIOUS LENGTHS

Chris Baronski holds a degree in Psychology and has worked for several non-profit organizations as an information technologist and anti-violence advocate. His installation work has been exhibited internationally. This is his first documentary film. He currently lives in Rotterdam, but calls New York his home.

Despite receiving widespread international attention, many questions still remain about the event. This piece reconstructs his final days and explores how social networking has transformed issues of masculinity, morality, and self-esteem among young men.

A second piece presents Steve Dutcher a novice bodybuilder who juggles his newfound passion with work, university, and social obligations. I follow Steve as he returns to his hometown of Detroit to compete for the first time as a Bantamweight bodybuilder, documenting the sacrifices he must make to get to the top.

INTERVIEW

CHRIS SCOTT BARONAVSKI – ROSALIND BIGGS-FANNING (SISTER OF ABRAHAM BIGGS, JR.)

Chris Scott Baronavski

Do you think he was lonely?

Rosalind Biggs-Fanning

I think he was sometimes. I think he was lonely sometimes because there's a part of him that he wasn't very like forthcoming about he didn't really share with too many people – very few people – and so when he would get in, you know, that kind of mood he was lonely.

I don't think he was lonely more often than not but I definitely think that he felt some of his relationships might have been superficial because he couldn't share everything; which doesn't make them superficial – it just means that sometimes you don't share everything with everybody.

Chris Scott Baronavski

Your mom has asked me if I think he's gay – more than once.

Rosalind Biggs-Fanning

What do you think?

Chris Scott Baronavski

I never got that impression. He was called names on the forum. A lot of his posts could be interpreted as a rebuttal against innuendo. On the forum he started a thread *I'm the best liar on the MISC*. Other users accused him of lying, so I think he had this reputation. In several posts he talks about knowing all these strippers. But then you tell me that he dated and was friends with strippers. I don't know. It's hard for me to know what is the truth and what is storytelling. It's a bunch of guys talking together.

Rosalind Biggs-Fanning

Bravado. Yeah. It was like that in real life, also.

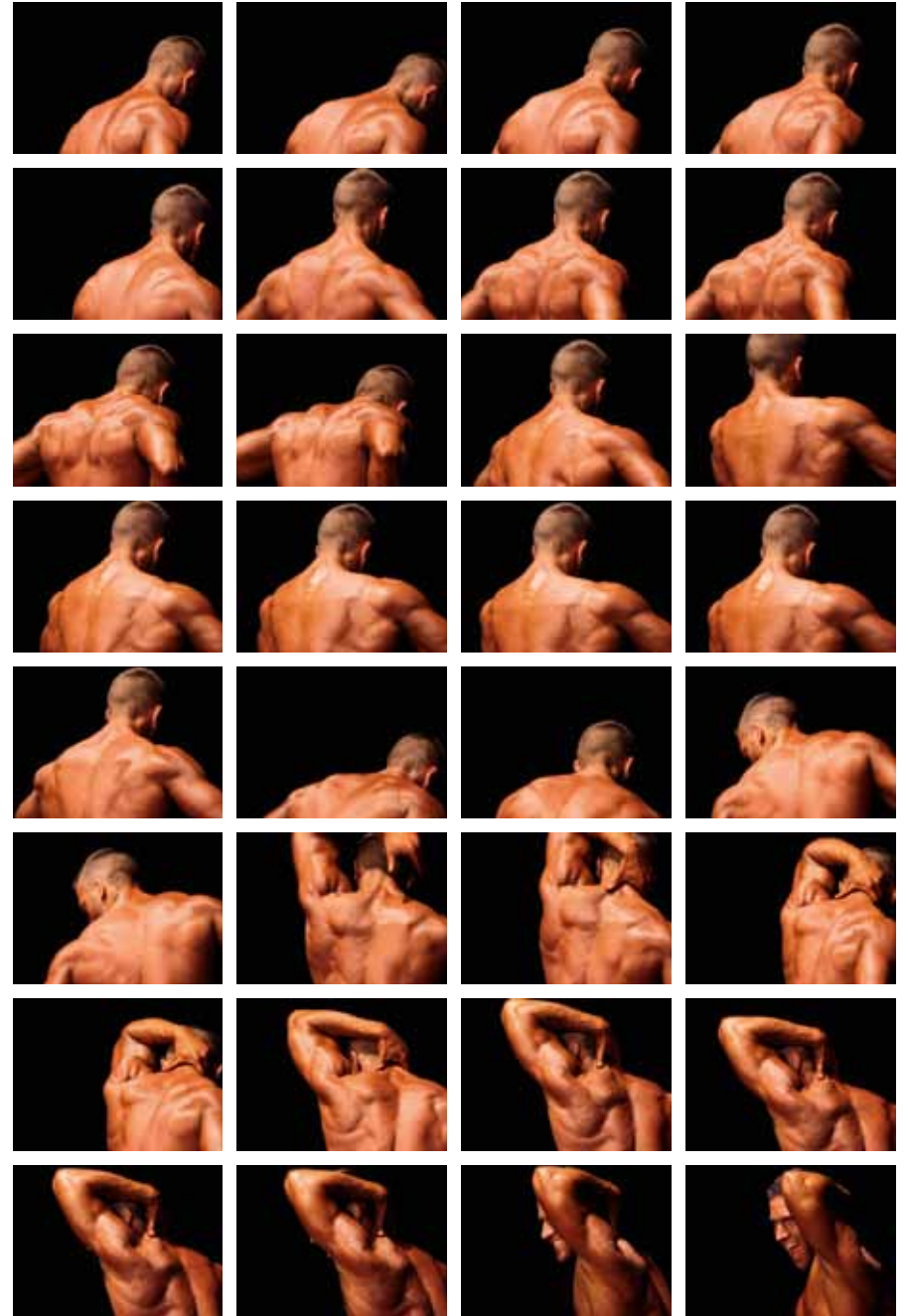
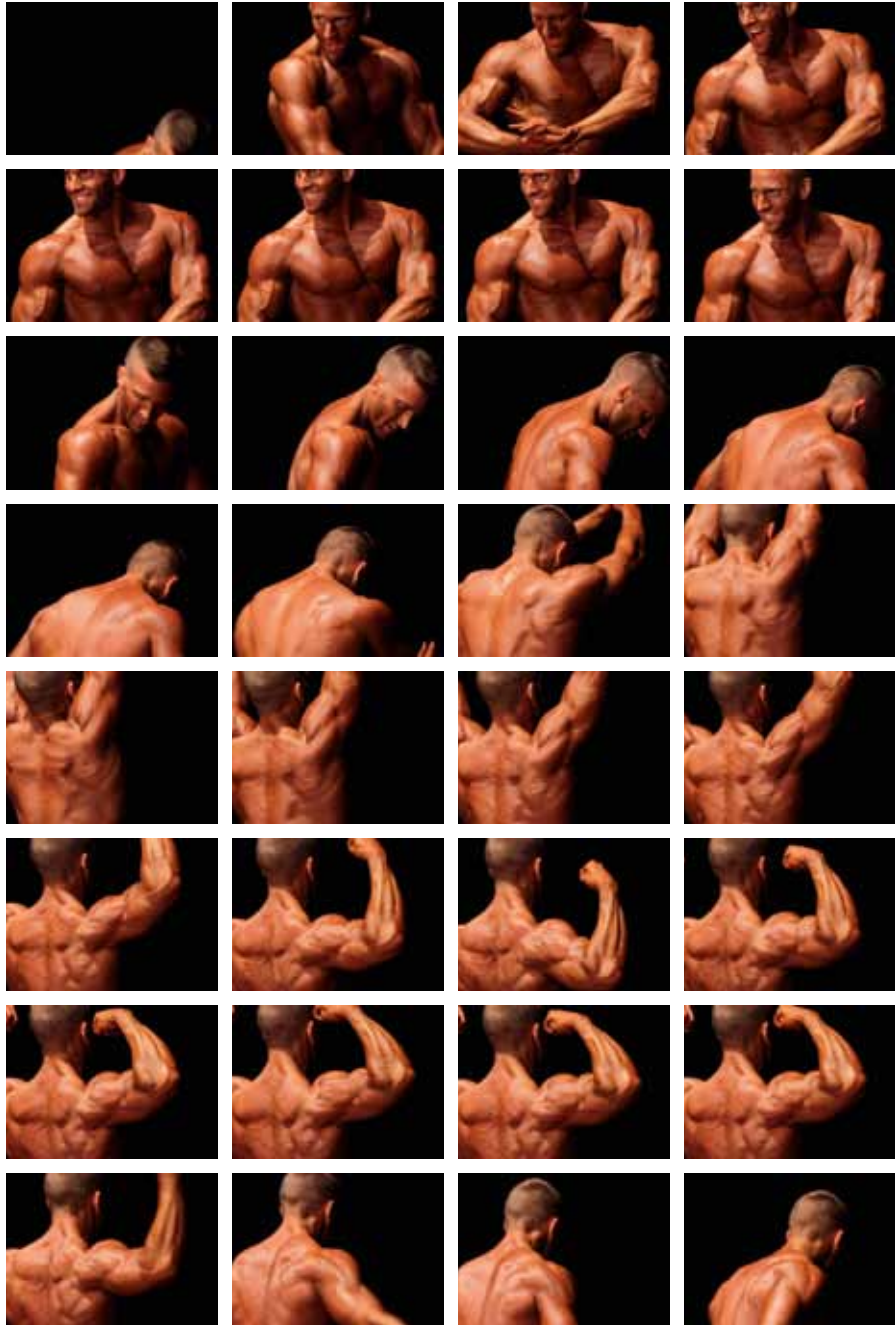
Chris Scott Baronavski

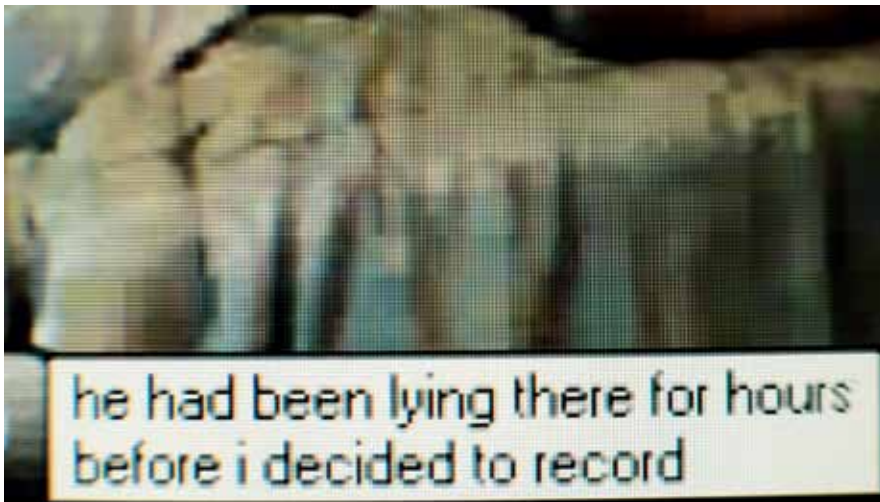
Did he have a lot of bravado?

Rosalind Biggs-Fanning

Yes. Yes he did. A lot of stories. And it was very hard to define what was the truth and what was a mild exaggeration of the imagination.







C _ . _ C
 EINE
 . _ D _ I
 T I Y I
 D O O . C

K SERIES 4 TO 9 |
 BOOKS
 FEMKE
 DE BRUIJN
 (NL)

In the process of looking for silence I noticed repetition as a significant phenomenon present in our daily life.

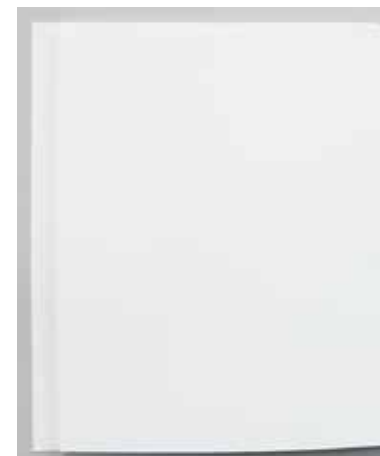
Repetition comforts us, provides us with some silence in the loud environment surrounding us. Even in our own personal life we create patterns of repetition to stay in control and hold onto the overview.

BOOKS
 PAPER
 PRINTS
 INK
 GLUE
 TAPE
 DURATION
 3 - 15 MINUTES
 OR MORE,
 ITS UP TO YOU

By changing some of my personal focus and patterns I have gained access to a new, fresh and profound look upon all that is surrounding me. It has helped me to focus from an objective distance on the normal matters we are exposed to daily.

The final forms of this work are books. The intimacy, stillness and one on one relation they provide are as important for the experience as the photos in the books. With these books I want to reveal to you, in form and photo, the ordinary details that have become invisible because of this repetition.







5 LAMBDA
PHOTOGRAPHIC
PRINTS
SIZE
175 X 117CM

UNTITLED

UNTITLED
MARLEEN
LEUVERINK
(NL)

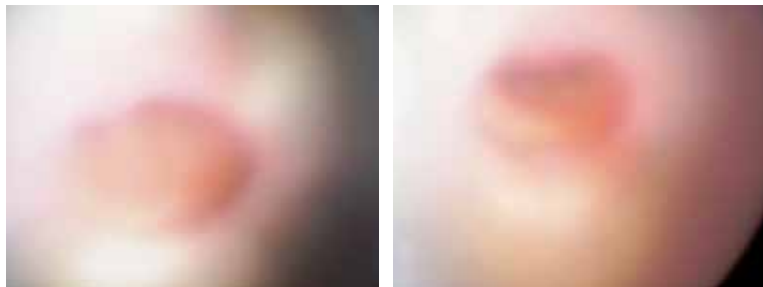
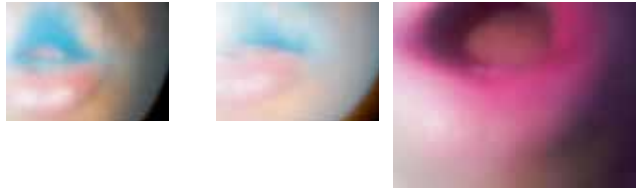
The childish techniques and objects I use and add to make my photos, and the imperfections produced by this process fascinate me.

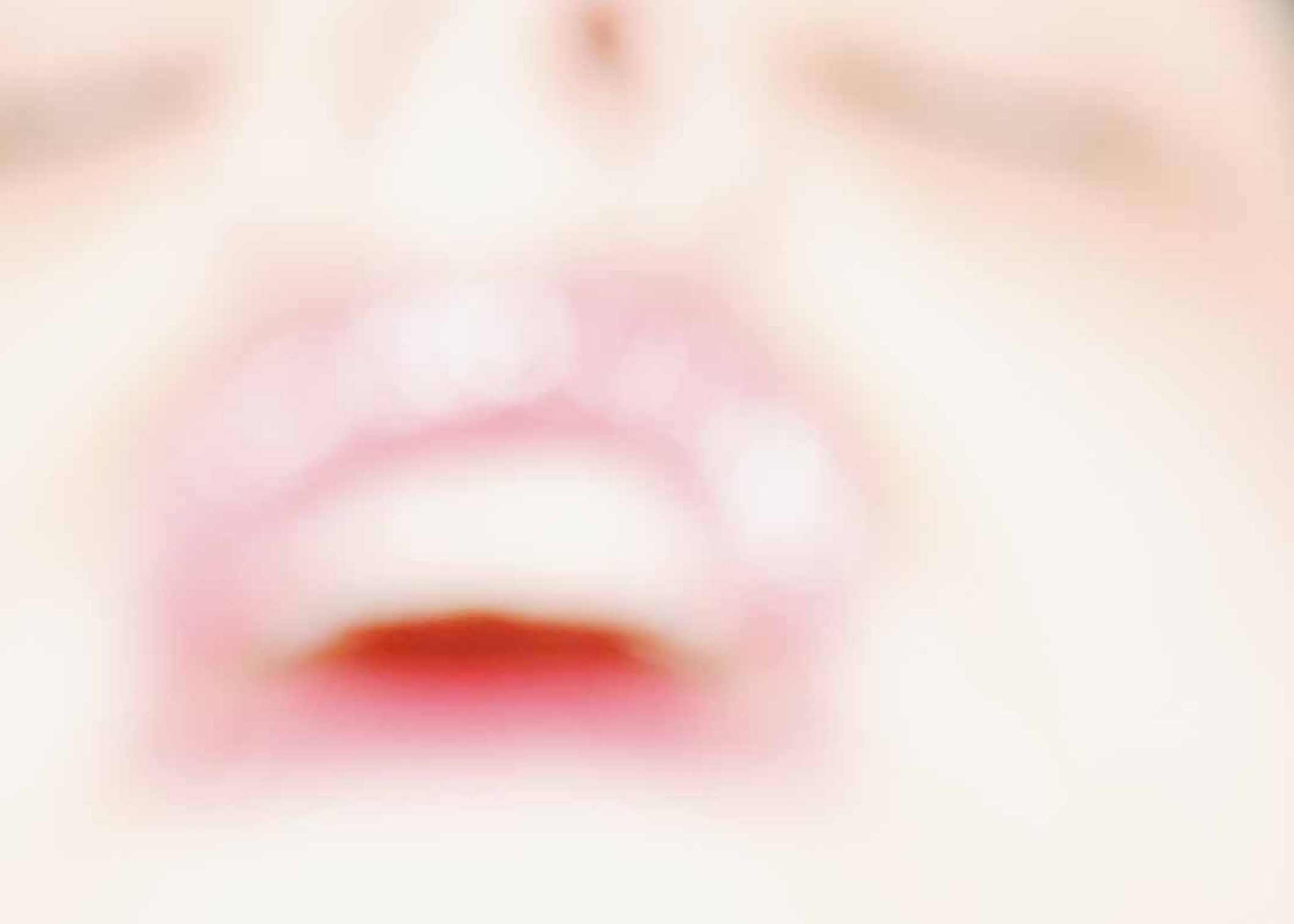
Accidental flaws appear and an element of chance is introduced. The photo is never a perfect picture but it leaves an opportunity for the mind to flow and to take the time to think about what you've just seen.

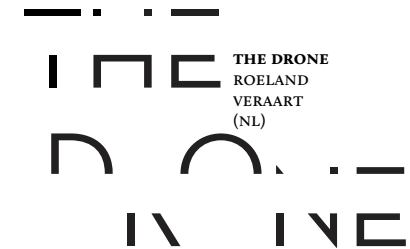
Photography offers voyeuristic pleasure, allowing the viewer to see without being seen, to take pleasure without risk to one's self. Whether an image is voyeuristic or intimate is based on context, social expectations and interpretations.

Intimacy normally requires dialogue, transparency, vulnerability and reciprocity when you add anonymity to that list some of the most important feelings that will give you an intimate feeling disappears.

You create a distance and you will be thrown into the position as a voyeur. You see something that was not intended for your eyes. The position for you as a viewer has changed.







THE DRONE
ROELAND
VERAART
(NL)

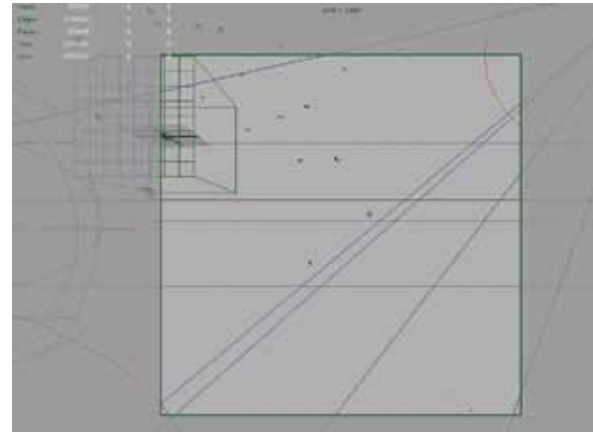
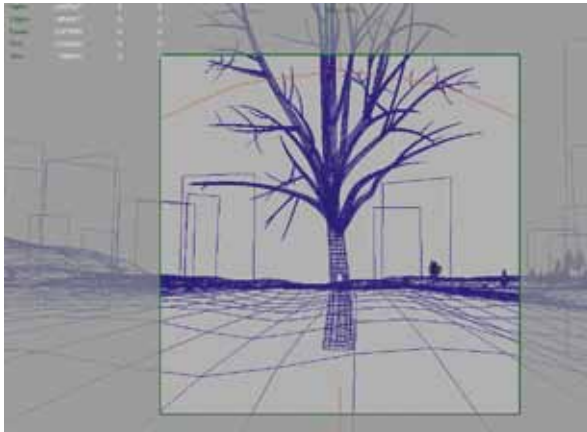
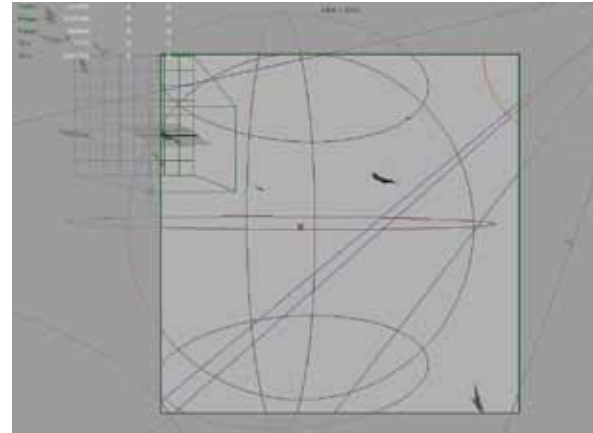
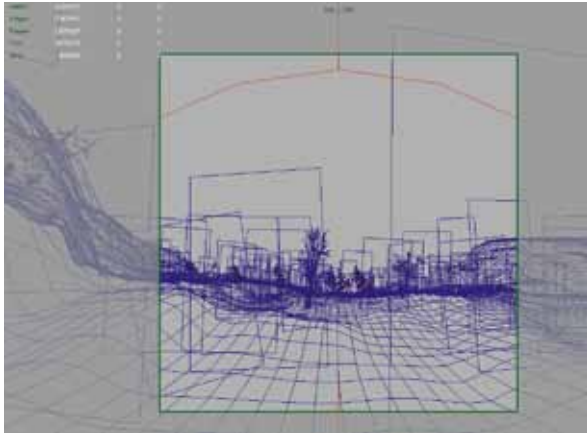
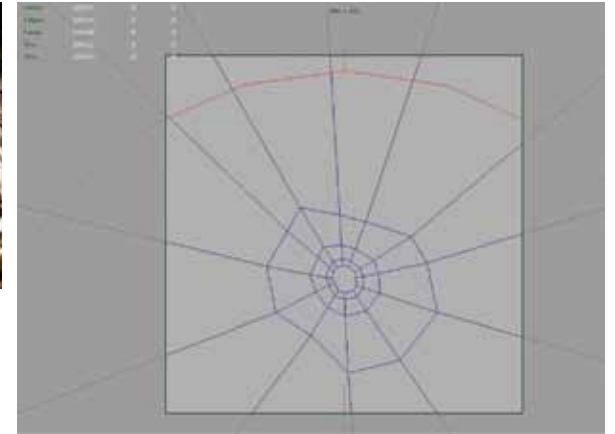
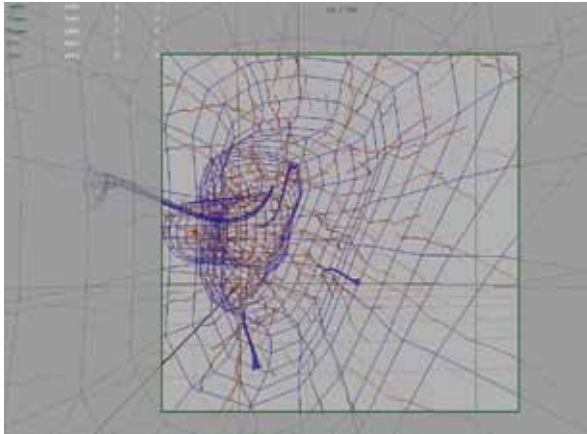
For this project I was inspired by my musical preference: sludge / stoner / doom – a music that creates dark moods and atmospheres.

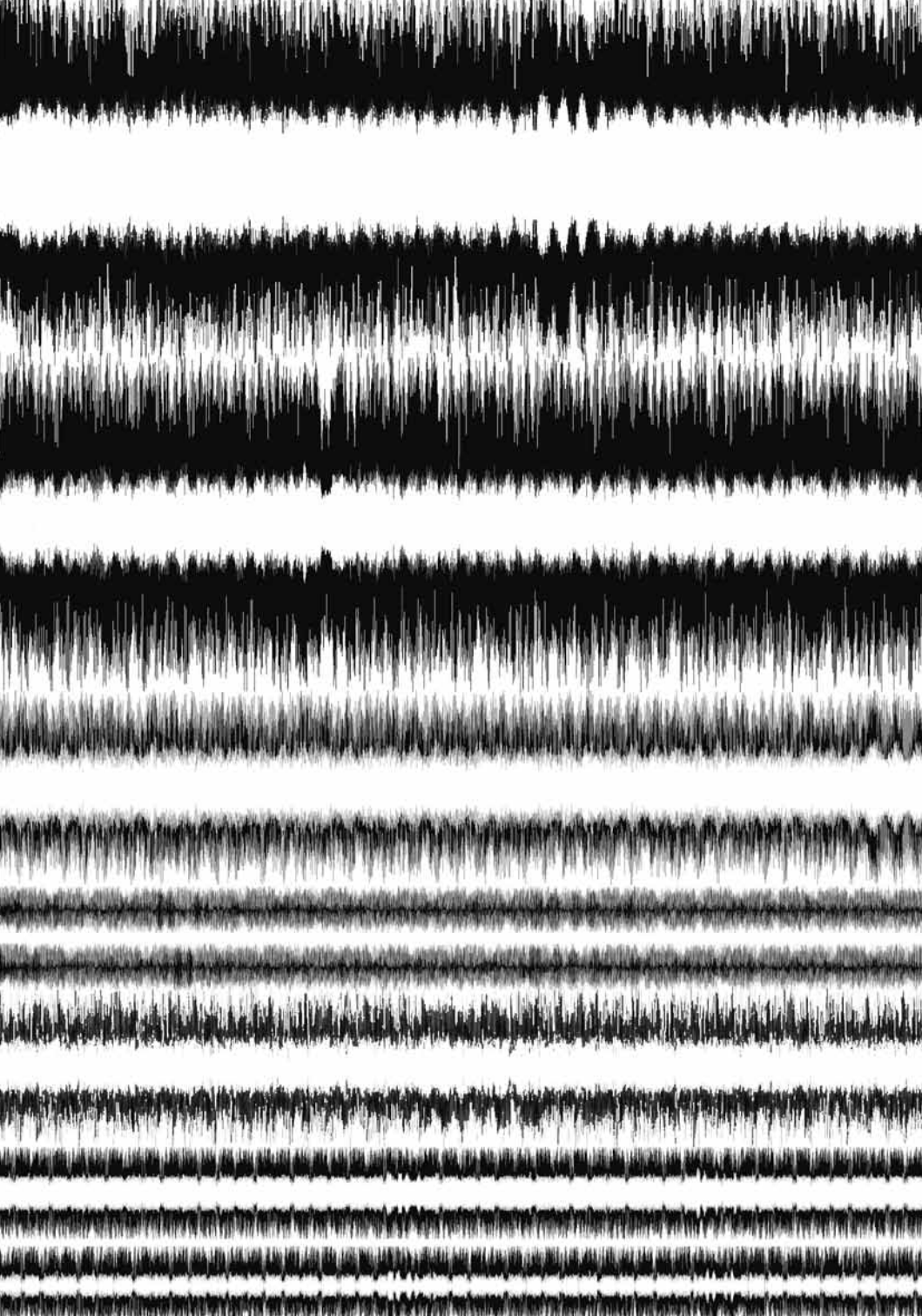
It is precisely this mood that I am so interested in: the dark, gloomy, and bleak. This project is a study on the visualization of that dark atmosphere.

3D CGI
ANIMATION
2 SCREEN
VIDEO
INSTALLATION
DURATION
2 – 4 MINUTES

While conducting research in this area, I found out that there is an element in this music called the drone. This element is a repetition or pattern within the music with its main purpose to hypnotize the listener.

I wanted to use this drone and explore how it functions within a visual translation. I studied other forms of visualizing dark atmospheres, from the Black Paintings of Francisco de Goya to the animated movies of the Brothers Quay. I created my own 3D animated world, in which this kind of music and the drone could roam: a dark and obscure world.





IANUA

IANUA
VINCENZO
ONNEMBO
(IT)

Themes in my work include religion, nature and local traditions, conveyed in modes including narrative abstraction and experimental soundscapes.

My recent films investigate faith, devotion and life in rural communities, addressing their detachment from the modern world, which determines the preservation of traditions.

Through folk tales and locally inherited stories, I attempt to picture the holy, the transcendental and sublime atmospheres of spiritual ecstasy in catholic ceremonies as well as their relationship to pagan rituals, shamanism and black magic.

SINGLE-CHANNEL
BLACK AND WHITE
VIDEO INSTALLATION
DURATION
APPROXIMATELY
10 MINUTES

Vincenzo Onnembo is a filmmaker and cinematographer from Napoli currently based in Rotterdam, The Netherlands. After studies in graphic design and multimedia he decided to see the world through lens-based tools, becoming an image hunter. A strong interest in anthropology led him to explore his own roots, producing film and photography works, which survey the devout yet superstitious sphere of the Neapolitan people.





Giunga il mio grido fino a te, Signore,
com-pren- dere secondo la tua parola. Venga
al tuo volto la mia sup- plica, salvami
secondo la tua pro- messa.



Sca- turisca dalle mie labbra la tua lode,
poiché mi insegni i tuoi voleri. La mia
lingua canti le tue parole, perché sono giusti
tutti i tuoi coman- da- menti.



Mi venga in aiuto la tua mano, poiché
ho scelto i tuoi precetti. Desi- dero la
tua salvezza, Signore, e la tua legge è
tutta la mia gioia.

Possa io vivere e darti lode, mi aiutino
i tuoi giudizi. Come pecora smarrita vado errando;
cerca il tuo servo, perché non ho dimeti-
cato i tuoi coman- damen- ti.

Let my cry come before you, O Lord; give me understanding according to your word. Let my supplication come before you; deliver me according to your promise.

My lips will pour forth praise, because you teach me your statutes. My tongue will sing of your promise, for all your commandments are right.

Let your hand be ready to help me, for I have chosen your precepts. I long for your salvation, O Lord, and your law is my delight.

Let me live that I may praise you, and let your ordinances help me. I have gone astray like a lost sheep; seek out your servant, for I do not forget your commandments.



...C...
V I U A L
-----C-C
E F F E C T S

VISUAL
EFFECTS
TIDDO
ROOZENDAAL
(NL)

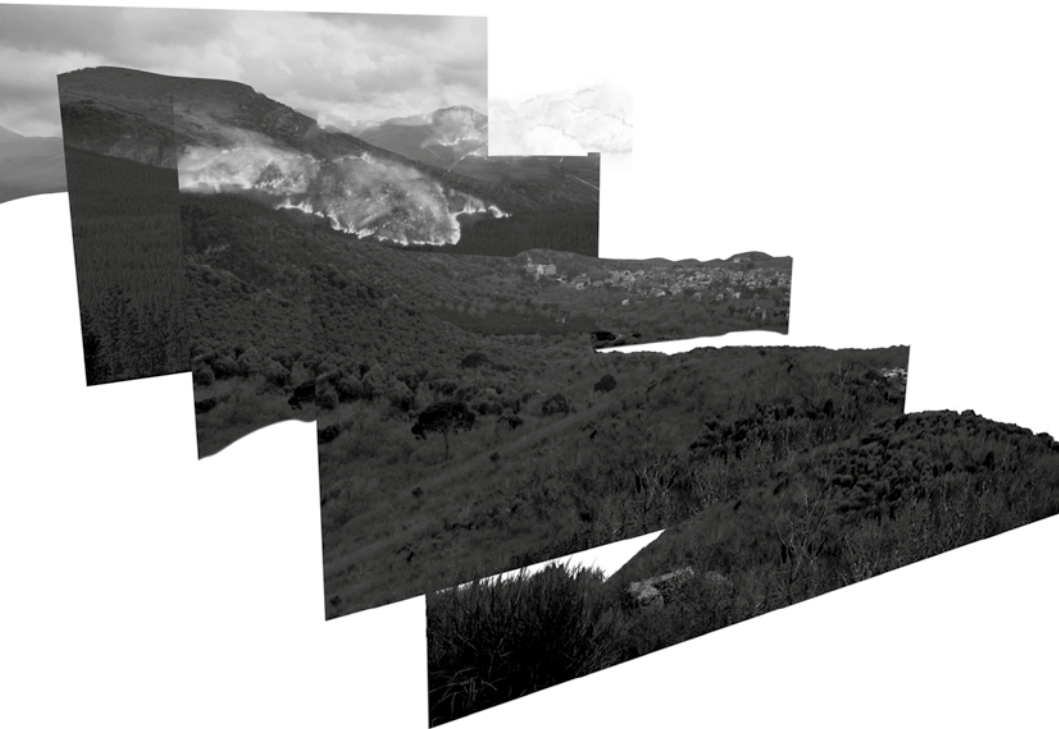
I have used my Master at the Piet Zwart Institute to develop my specialisation of compositing and visual effects through contributing as Visual Effects Supervisor to the graduation projects of several Lens-Based Media students.

Working with others to create an image that is just extraordinary to watch is my goal. Helping people to achieve that goal is one great experience.

VISUAL EFFECTS
SUPERVISION FOR
IANUA
VINCENZO ONNEMBO
ABODE OF VACANCY
TANJA DEMAN
CURTAINS
CHRIS SCOTT
BARONAVSKI
DNA HARP
YUKO UESU

Tiddo Roozendaal graduated in 2009 from the Willem de Kooning Academy Hogeschool Rotterdam. His graduation film *Faith* and *Around the World in 80 Days* were selected for the *Dutch Film Festival* (2009). His movie *Faith* has played at several festivals. He works as Editor and Composer at the largest Dutch production company, *Lukkiën*, in Ede. In the future he would like to contribute to the development of post-production in film / TV and all other forms of imaging.





ABODE OF
VACANCY
TANJA
DEMAN
(HR)

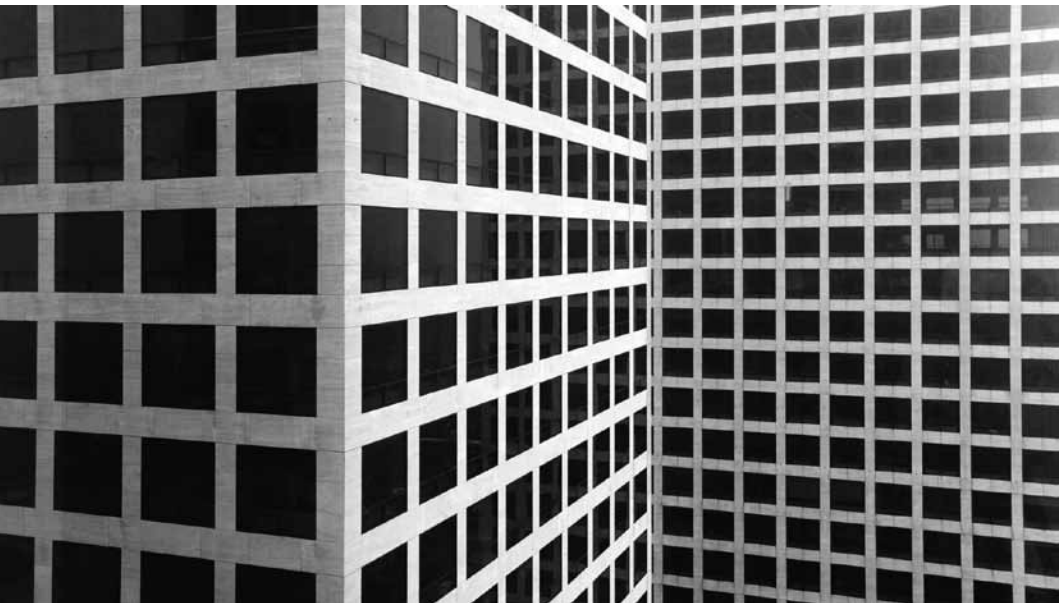
ABODE OF VACANCY is a video work composed of a series of collaged tableaux with subtle movements. They are concerned with the dream-like environments of nature and the modernist city devoid of human activity.

The work focuses on how we perceive our recently built legacy. Throughout the whole piece traces of nature and the city are juxtaposed, creating a tension, a drama, and a dialog produced by their difference.

The manner in which these moving images are constructed references cinematography and its relation to the still image, I am exploring perception which combines flatness and deep focus, time, stillness and movement. I aim to produce a series of strong affective images that evoke environments outside the conventional flow of time and definition of space.

VIDEO INSTALLATION
DURATION
APPROXIMATELY
7:30 MINUTES
(ON LOOP)

Tanja Deman is a visual artist. She graduated sculpture at the Academy of Fine Arts in Zagreb in Croatia. Through different mediums she explores uncanny readings of both natural landscape and the modernist city, devoid of human activity. By shifting still image toward cinematography and cinematography toward still image, she intends to explore borderlines between flatness and deep focus, time and stillness, static tableaux and movement.





AF21 301M2 5
7261

1000 421028 7
850



POOL
PRINT ON FOIL IN LIGHT BOX
120 X 100 X 15 CM

DAM, SERIES FERNWEH, 2010
PRINT ON FOIL IN LIGHT BOX
130 X 85 X 15 CM
(page 44 - 45)

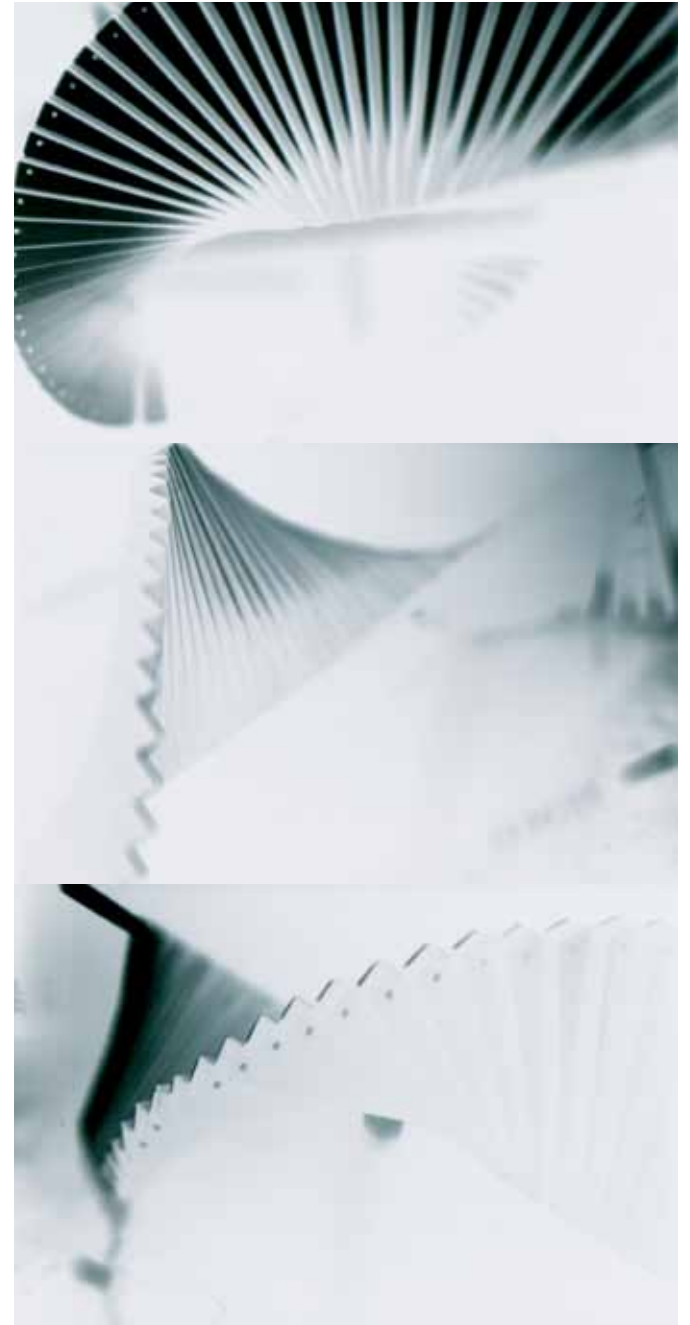
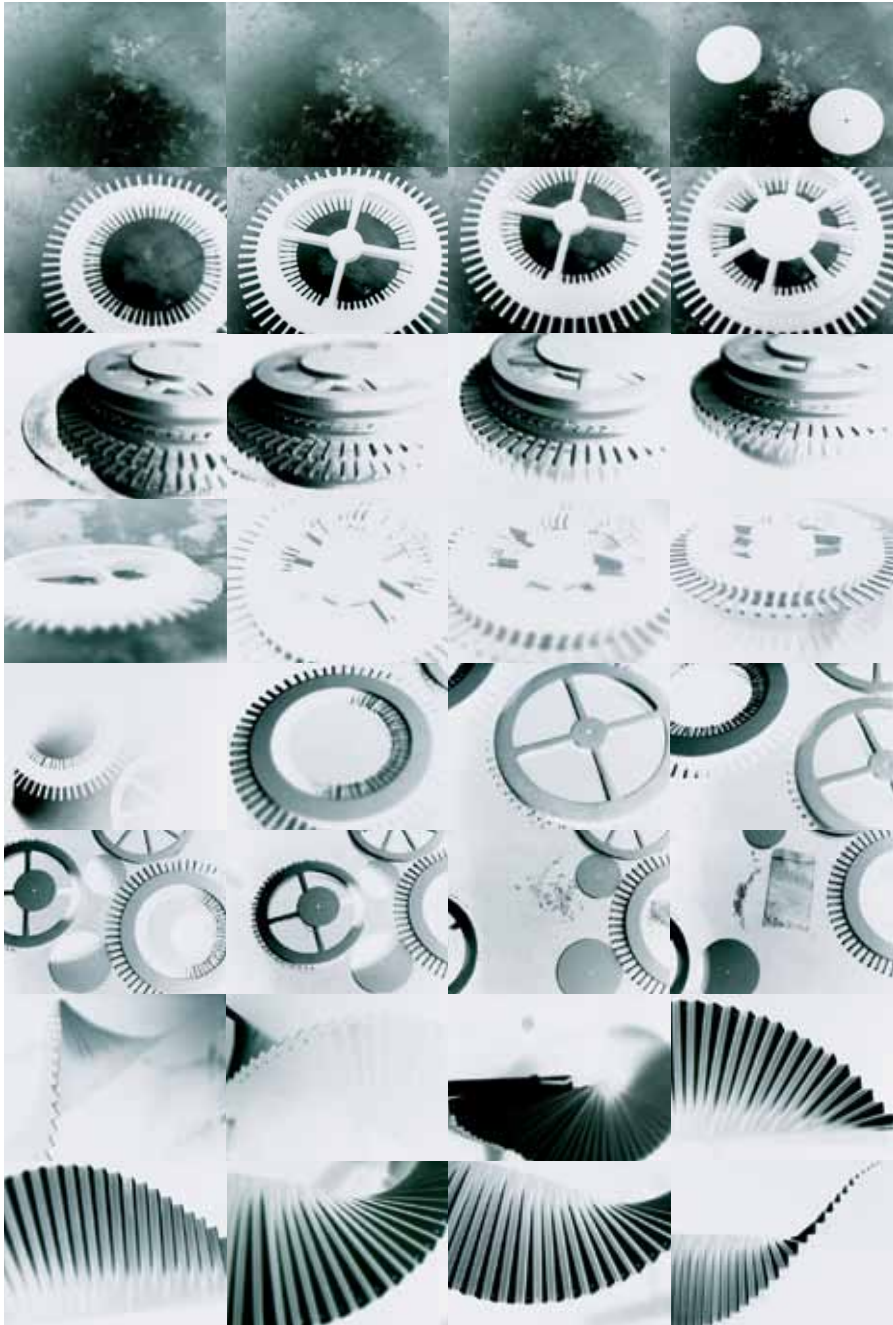
DNA
HARP
YUKO
UESU
(JP)

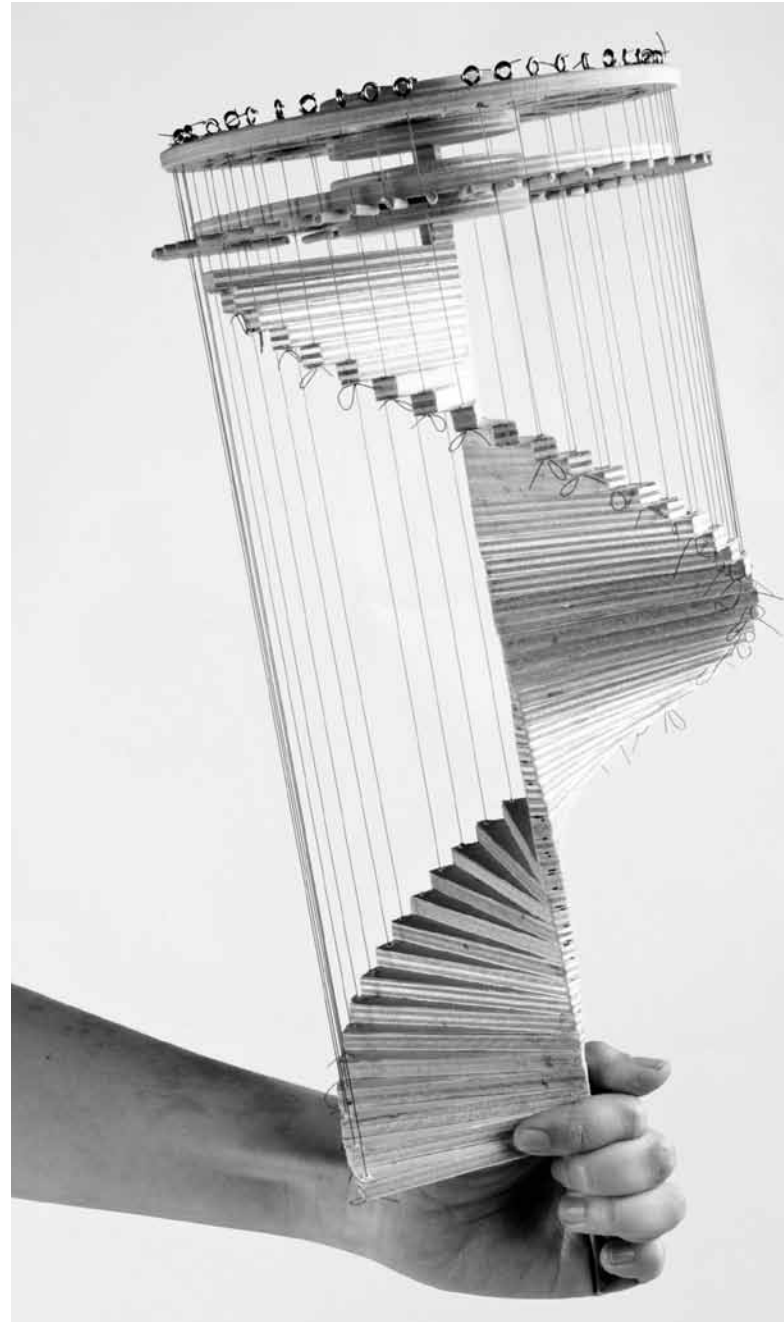
My style has been moving between the two poles of empiricism and extreme transcendentalism, and it is to more deeply explore the faculty of perception that I have picked up a camera. My research strategy is to dig in time's grave, and preserve the assets in the present, as a way to find the truth of the world.

My new project, DNA HARP sets out to research and reconstruct the cognitive figure of the harp as musical instrument. Different types of cameras are set up to excavate this cultural tomb and to record the realities discovered.

INTERACTIVE
VIDEO INSTALLATION

Yuko Uesu from Tokyo Japan, is a harpist with a movie camera. She has played the harp as an improviser / experimental musician in Tokyo, Beijing, and Rotterdam since 2005.







This work seeks to create an artistic expression based on the mode of the confession and intimacy through a reading of my autobiography from my birth to the end of my teens through the influences of the Turkish State, Islam, my ethnic root of Hemshinli and popular Western culture.

This work surveys various moments from that period, and represents how I remember these moments in the now. WAVED seems to show a view of the past, however it presents an immediate experience of the past by emphasizing an experience of displacement.

This displacement suggests a dual function of memory: as remembrance of the past, and the role of images in the process of forming memories.

In so doing, WAVED theorizes the triad of displacement, memory and image, and suggests an artistic expression of how one could read the past in the present.

FIVE TEN INCH
FLAT PANEL
SCREENS
RESOLUTION
640 X 480
COLOR & B/W
SOUND
DURATION
4 - 6 MINUTES
ON EACH SCREEN

I was
I was
I was

or I felt so!
inside...
placed there...

I was
I wasn't

aware of
Well,



In the beginning,
a part of my
mother...

anything...
there were
trying to disturb
my peace,
my world,

all was ok!



there in the womb.

some moments



my safe,



sweet home.

I didn't

care about
But they



these at all
had plenty of

then.
plans for *me*.



DISPLACEMENT

is not about
spatial



being forced
and temporal

to leave some
experiences



back
but

a fresh power

in the
it is about
to step

past
being forced
in a field of

by force
or *consent*,

maybe

consciously

or unconsciously.



I was
to be

born into



forced
a country,
a religion,
a culture...



I didn't

I wasn't
I reckon

However
care much about

aware of them.
these have
for

these

always been
other people



because

very important
around *me*.

It was

It was

For some time,
all about

fun.

It was ok!
cartoons,
games,
eating...



They told

THEN
me that

IT STOPPED...
there was
of

a cost
watching
cartoons,
playing games,
and eating.



I couldn't
I got
They told
I had

ask why,
it.



and
me that

then
to go on...

I moved
I was
I wasn't
I am

on.
DISPLACED *again*
aware of it.
still not aware

then

And

HOW it happened.

This is

a PERFORMANCE
of my desire
for PLACING
my self...
a desire of
my image-
manipulated
consciousness...
a schizophrenia
of a loss...
an endeavor
of searching
for the self
through my
memory in the
images a ready
DISPLACED.



This is

We used



to read the
altogether
every day

Turkish citizenship
at the school
before

promise

the lessons
started...

I am
I am
I am

a Turk...
a righteous one...
a Hard-Working
one...

Every passing day,

I was

becoming

more Turkish.

we shouldn't

forget

the films of
hero Turk
fighting *alone*
against hundreds,

Of course,

sometimes
thousands
of Byzantine
fighters.

I watched

The more

I became

the more



a Turk.

DISPLACEMENT

refers to
that is

a layer of
pushed aside

your life
in the table

you can

still



gaze over it



through
DISPLACED
images.

This is



a PERFORMANCE
of my memory...
My wounded,
destroyed
memory...



a PERFORMANCE
of a memory
haunting
my past
through images...

DISPLACED
IMAGES...

This is

a PERFORMANCE
of my memory's
infidelity
to my past.



CURTAINS
CHRIS
BARONAVSKI

ABODE OF
VACANCY
TANJA
DEMAN

IANUA
VINCENZO
ONNEMBO

SERIES
4 TO 9 |
BOOKS
FEMKE
DE BRUIJN

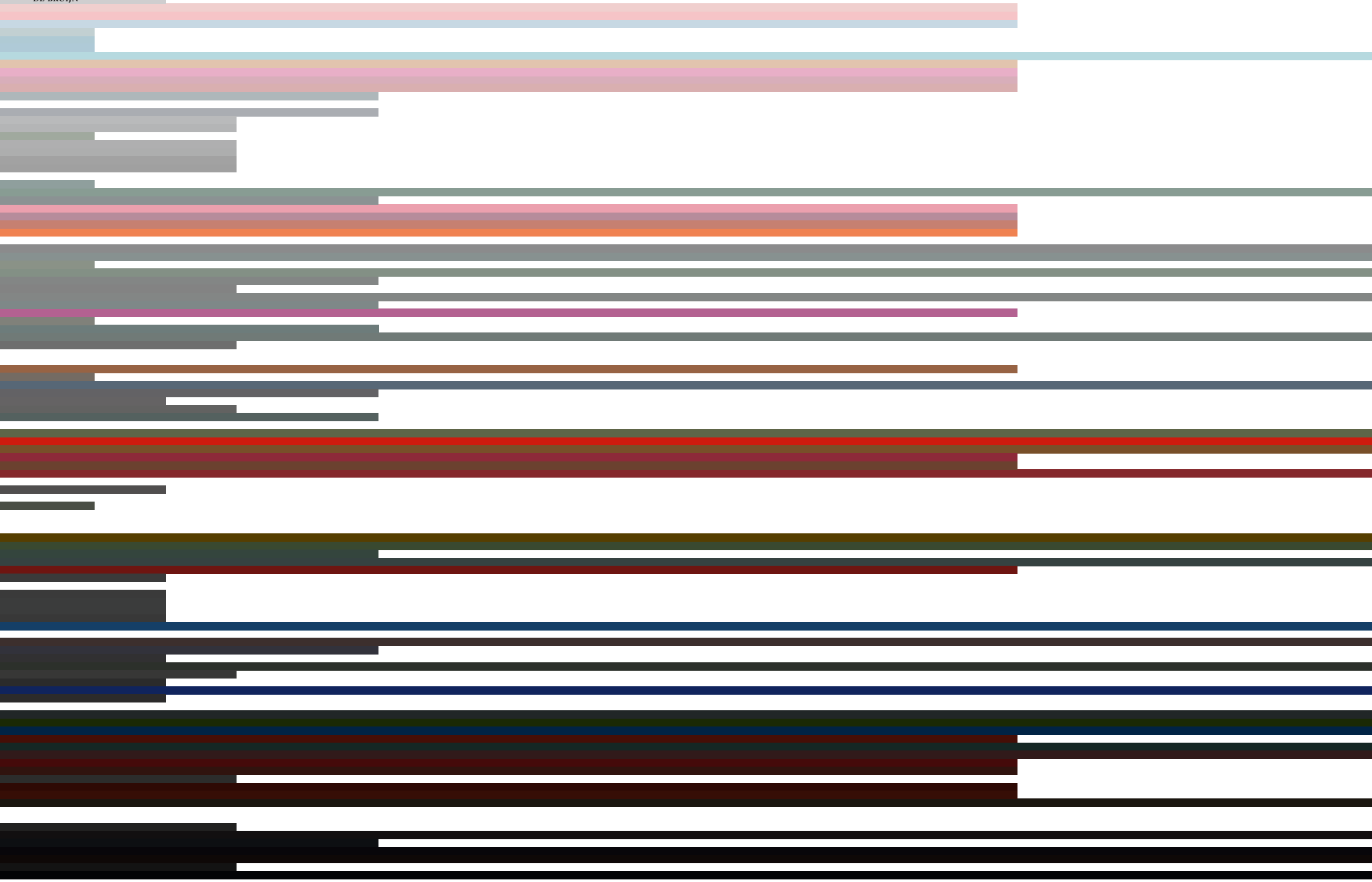
VISUAL
EFFECTS
TIDDO
ROOZENDAAL

THE DRONE
ROELAND
VERAART

DNA HARP
YUKO
UESU

UNTITLED
MARLEEN
LEUVERINK

WAVED
ZAFER
TOPALOGLU



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LEIN
D . C L D
A E
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LENS-BASED
2011

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